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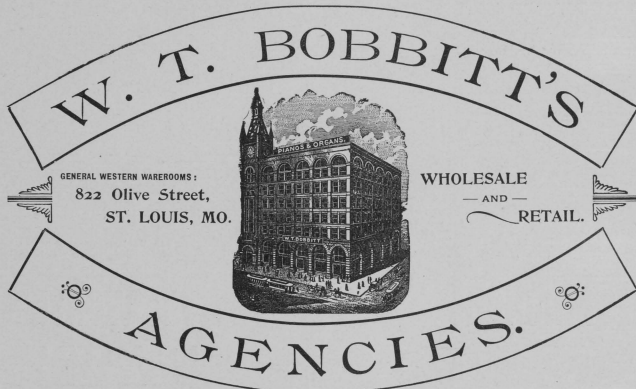
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# PIANOS

## ERNEST J. KNABE.

Senior Member of the Well-Known Firm of Piano Manufacturers.

Mr. Ernest J. Knabe, senior member of the firm of William Knabe & Co., piano manufacturers, and one of the most public-spirited and highly-esteemed citizens of Baltimore, died at his home in that city on Tuesday, April 17, at 11:10 A. M. The news of his death created a deep impression in New York piano circles. We learn from the *Baltimore Sun* that he has been in ill health for two years. Acting on the advice of his physician he went to Europe in May, 1893. After treatment at the baths near Frankfort-on-the-Main he continued his trip to Switzerland. In September last he returned home, seemingly greatly improved by his journey. He became a victim of the grip in December, however, and it materially impaired his strength, preventing active attention to his business. He had been in an unconscious condition since Monday night, and death came to him quietly while he was surrounded by his sons, Ernest and William, his sister, Mrs. Charles Keidel, his cousins, Miss Emma and Ferdinand Kriemann, and Dr. John Hemmeyer, his physician.

Mr. Knabe's business career was notably successful. He devoted much of his leisure to encouraging the study of music and the aiding of musicians, and the influence of the liberal policy he practiced has been a potent factor in the advancement of the art. Financial aid was frequently extended by him to the struggling artist, and the appeals of charity met with substantial responses. His home was always an artistic centre, and among his guests and friends were Von Bulow, D'Albert, Gruenfeld, Tschakofsky, Nikisch, Pauline Lucca, Minne Haak, and other celebrated musicians and pianists.

His father was the enterprising William Knabe, the German piano maker, who came to Baltimore in 1838, and four years later commenced the manufacture of pianos with Henry Gaehle, under the firm name of Knabe & Gaehle. In 1854 the firm name became William Knabe & Co. Mr. Ernest J. Knabe was born on Baltimore Street, near Liberty, August 16, 1837. He received his early education at Rev. Henry Schebl's Zion's school, North Gay Street, and later attended a business college. At the age of fourteen he began his apprenticeship in his father's piano factory, where he learned the working of every department so thoroughly that if necessity had compelled he might easily have earned a livelihood as workman in any one of them. At the age of twenty-one years he became a member of the firm of Wm. Knabe & Co. His father died in 1864, and three years later Mr. Knabe married Miss

Laura Beck, daughter of Thomas Beck. Mrs. Knabe died in 1873, leaving two sons, Ernest and William.

On the death of William Knabe, Sr., in 1864, the business was taken up and continued under the same name by Ernest and William Knabe, sons of the deceased, and Charles Keidel, his son-in-law. Mr. William Knabe, Jr., died at Alhara, S. C. in January, 1889, at the age of forty-seven. The firm of William Knabe & Co. has since been conducted by Mr. Ernest J. Knabe and Mr. Charles Keidel, assisted by the sons of the seniors—Ernest Knabe, Jr., William Knabe, Jr., and Charles Keidel, Jr.

The same journal pays the following editorial tribute to his personal worth, which will be heartily coincided in by all who knew his true nobility of character:

Ernest J. Knabe was a central and conspicuous figure in business and social circles of Baltimore. He was not only a manufacturer, but a trained and skilled musician. As a manufacturer he gave employment to a large number of people, and carried the name and fame of Baltimore to every civilized land. His father, who was a native of Germany, started in this country the great industry with which his name is connected all over the world. His son, who has just died, was a fine type of the German-American stock, which has furnished to America a vast number of her most valuable and patriotic citizens. The firm of which he was the head has always been noted for its liberal dealings with its employees, and the close relationship and friendly feeling which existed between employer and employee has long been one of the most pleasing features of this great business. The result of that relationship has been the exemption of the firm from the labor troubles which embarrass so many large manufacturing concerns. In all matters tending to promote the welfare and prosperity of Baltimore Mr. Knabe took a leading part. As a musician he could appreciate real merit, and it is told of him in a quiet way he extended a helping hand to many who, through that help, were enabled to make their way in the world.

Strassberger's Musical Institute gave a splendid concert, on that sad day, in honor of Miss Lulu Vogt, that drew a crowded attendance, fully two hundred people being turned away. Clemens Strassberger's efforts in behalf of his institute are being appreciated, for it is meeting with every success. For every department he has engaged the best teachers, who spare no efforts to effect the best results.

Miss Nettie Hale, a pupil of Prof. Nelson, is now soprano of the Grand Avenue Presbyterian Church. Geo. Dickson, basso of the same church, is also a pupil of Prof. Nelson.

Among the most pleasing studies for young players are those by Carl Sidus, ops. 500 and 501, published by Kunkel Bros.

## INDIAN MUSIC.

Miss Alice C. Fletcher, whose personal studies of Indian life have brought her well-deserved reputation, gives her impression of Indian music in the *Century*.

It appears that they have no mechanism for determining a pitch; there is no uniform key for a song; it can be started on any note suitable to the singer's voice. Men with good voices take pride in accuracy of singing, and often have in their memories several hundred songs, including many from tribes with the members of which they have exchanged visits. The baritone voice among men, and the mezzo-soprano among women, are more common than the pure tenor, bass, contralto or soprano. As a rule, the Indian voice is readily and steadily in tone, and sometimes quite melodious in quality; but the habit of singing in the open air to the accompaniment of percussion instruments tends to strain the voice and to injure its sweetness. There is little attempt at expression by piano or forte passages, or by swelling the tone on a given note; but as the songs generally descend on the scale, there is a natural tendency to less volume at the close than at the beginning or middle part of the tune. The different qualities of male and female voices bring out harmonic effects, which are enhanced by the women's custom of singing in a high, reedy falsetto, an octave above the male voice. The choral generally presents two or three octaves, and one becomes conscious of overtones. Evidently, the Indians enjoy this latent harmony, as they themselves delight in the enjoyment of the kind of throbbing of the voice on a prolonged note, producing an effect similar to that obtained in vibrating a string of the 'bello' by passing over it the bow in an undulating movement. In solos like the love-song, where there are sustained passages, the singer waves his hand slowly to and from his mouth to break the flow of the breath and to produce vibrations which seem to satisfy his ear. With the Indian the words of a song are to a considerable extent subservient to the music; even the entire absence of words does not seem to render a tune meaningless to him, while words clearly enunciated break the melody and break the enjoyment of the song. More than once Indians have commented on our music, saying, "You talk a great deal as you sing."

The native ear is precise as to time; a retard occurs only in the mystery, dream and love songs; in any other, a variation of the value of a thirty-second or sixty-fourth of a beat is sufficient to throw the tune out of gear to the Indian. Syncopation is common, and the ease with which an Indian will sing syncopated passages in three-four time to the two-four beat of the drum is remarkable.

Wm Buelow remarked, "One must have much technique and then use it very little."

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## POPULAR SUNDAY CONCERTS.

The Third Popular Sunday Concert occurred on the 15th ult., at Exposition Music Hall, presenting an orchestra of fifty musicians, under the direction of I. L. Schoen, assisted by A. G. Robyn, piano, Miss A. C. Branson, soprano; miss Eugénie Dussichal, alto; Mr. Otto Hein, tenor; Mr. Louis Bauer, baritone; Mr. Chas. Streep, cornet. The concert was a complete success, and afforded the audience a varied and interesting programme. Mr. Robyn's piano playing, which was the feature of the occasion, was critically appreciated, and drew from the audience the most enthusiastic applause which nothing short of an encore could subdue. Mr. O. Hein's tenor solos were delightful gems, and sung in magnificent style; whatever Mr. Hein undertakes he acquires himself of in the most artistic manner. Mr. Streep's cornet selections were most pronounced successes, and showed him an undoubted artist. St. Louis is fortunate in the possession of such a player.

The Fourth Popular Sunday Concert was given at Exposition Music Hall on the 22nd ult. and was quite largely attended. To Mr. A. A. is due the credit of having bought a large number of tickets to help the good work in supporting the concert. A very pleasing programme was offered, of which the novelty was Louis Courath's piano concert in B flat minor, played by Mr. Charles Kunkel. It was received with genuine enthusiasm, and both the power and performer achieved a signal triumph. The audience, amid continuous applause, demanded the appearance of Messrs. Conrath and Kunkel, the latter of whom in a few felicitous remarks introduced the composer to the audience. The concerto ranks with the best, nothing of recent years surpassing it. It is very melodious and wonderfully brilliant. Mr. Kunkel played in a manner worthy of his great reputation, giving the audience a treat long to be remembered.

F. Geib, the violin soloist, was received in the warmest manner, and proved himself an artist in every sense. He had to respond to the repeated demand for an encore. Mr. Geib should be heard more in concert; his magnificent playing and genial bearing have won him a host of friends.

Miss Jose Ludwig, the soprano, received a hearty welcome, and altogether captivated the audience by her splendid voice and charming personality. Her faultless method of singing and easy presence was a most beautiful surprise to the audience, and drew forth praise and applause. Miss Ludwig is a pupil of Mrs. L. A. Peebles. We hope to hear more of her.

Mr. I. L. Schoen has proved himself an energetic and capable director, and deserves the hearty support of the music-loving public in his efforts to give Popular Sunday Concerts, with a magnificent orchestra of fifty musicians.

## SONATA.

The name "sonata" is derived from the Italian verb "sonare," to sound, and was originally applied to describe a piece which has to be played, not to be sung. The old sonata, as we have it from Bibbe, Kuhlman, Matheson, etc., contains the germs of the modern sonata, but not much more; it was, indeed, rather to be considered as a shorter suite, in so far as the first movement had a great analogy with the Allemande—the slower movement with the Sarabande, and the last or quick movement with the Gigue. It was Emanuel Bach who fixed the present form of the sonata; and, indeed, it may be asserted that even the greatest works of this kind by Beethoven are still founded or built on Emanuel Bach's original plan. Joseph Haydn, an enthusiastic admirer of Emanuel Bach, improved the sonata greatly; to such an extent that we could pass from Haydn's sonatas direct to those of Beethoven, in so far as the latter form a direct transition without the intervention of Mozart's sonatas as a connecting link. The modern sonata consists mostly of three or four movements. The first movement determines its character, and the following movements have to harmonize with it to lighten and to supplement its effect. Each movement of the sonata is supposed to form a separate whole, but each possesses an inner connection with other movements; just as we find that the phases and periods of development of our innermost feelings connect with each other, a feeling originating in a certain event. The principal or chief feeling may pass through several modifications, without leaving any trace of the previous. Such contrasts have but sparingly been exhibited by our great composers. Judging from the psychological point of view, they consider them as extravagancies or indications of a state of feeling which is decidedly not healthy. Strange to say, our most modern music relies greatly on such effects; from which we may make a judicious estimate of the value of modern music as compared with our grand old classics.

If we attempt to describe the respective characteristics of the movements of most sonatas, we shall find that the first movement, with its symmetrical beginning and broad designed form, presents the firm and solid basis on which is founded the whole subsequent formal and ideal development. The slow movement is intended to soften and tranquilize the mind previously excited by the first movement, where passion is the leading characteristic feature. The minuet or scherzo stands between these great and striking contrasts, and prepares the mind for the finale. The scherzo, with its quaint humor, has to reconcile us with the darker and passionate passages of wit and sad here an appropriate field; and the composer has a welcome opportunity to show that, besides feeling and passion, he possesses also humor and intelligent fond of jocularity. It is the aim of the finale to develop to the highest point the character indicated and initiated by the first movement. Thus we find that the sonata contains all the necessary material for a regular physiological structure, and the production of a really good sonata is by no means the result of mere chance or caprice, but the work is founded on the most regular logical principles. The solo-sonata is like a mirror reflecting the innermost ideas and feelings which the composer's heart has, when those individual feelings, as in the work of our classic composers, are regulated and penetrated by deep thought, by the discipline of rules, which perseverance by the discipline of incessant effort, which wholly instinct to the composer, a work will be produced which is intelligible to every one.—E. Pauer.

P. G. Anton, Jr., the popular cellist, played in Alton at a recent concert and repeated his usual triumphs.

## CITY NOTES.

To Geo. McManus, the genius and enterprising manager of the Grand Opera House, is due in a large measure the success of the engagement of the Abbey-Grau Opera Co. in St. Louis. The local work of business management was done by Mr. McManus, who when he undertakes a thing, never lets go until he is sure every thing will come out on top. Mr. McManus' business abilities and indefatigable activity are well known, and few managers are more deservedly popular and have a wider circle of friends than Geo. McManus.

Alfred G. Robyn's comic opera, "Beans and Buttons," was presented at the residence of Mr. August Gehner, on Lindell Boulevard, to a select audience, under the auspices of the Valentine Organization of the Rebeck Hospital. Messrs. Henry Goffman, Charles Humphreys, Miss Ruth Thayer and Mrs. Josie Ludwig sang the roles.

Geo. C. Vich, the pianist, afforded the music-loving people of Jacksonville, Ill., a rare treat on the occasion of his recent concert there. He was received with every mark of enthusiasm.

J. M. Naylor's beautiful song, "Sweet Vale of Neuchatel," was sung with great success at the Philharmonic Concert, given on the 17th ult. Mr. Naylor is a composer of considerable reputation, and is, besides, a painter of recognized ability.

Two Afternoons of piano music were held at the studio of Miss Schaefer and Miller, 3225 Pine St., on Thursday and Friday, the 5th and 6th inst. The programmes arranged by these excellent teachers are always interesting, and were especially so on these occasions. The pupils participating played remarkably well and showed the earnest and progressive training of their teachers. Messrs. Schaefer and Miller rendered "Prælude and Sarabande," by Wilson, and "Danse Macabre," by Saint-Saens, both piano duos, in their usual artistic manner.

On May 12th, at Entertainment Hall, Mrs. Mary Hogan-Ludlum, the popular elocutionist, gave a lecture, which will give a beautiful entertainment, consisting of æsthetic gymnastics, tableaux, movements and statue posing. Singing and recitations will be interspersed. Mrs. Mary Hogan-Ludlum will be assisted by fifty young ladies dressed in Greek gowns, who will present a series of enchanting pictures not easily to be forgotten. Mrs. Mary Hogan-Ludlum is well known for her magnificent recitations and a great deal has been said of Clara Stubbfield, the favorite pianist and accompanist, will have charge of the music.

An interesting musical was given at the residence of Mrs. C. W. McClure, 465 West Hill Place, on the 19th ult. Numbers were contributed by Messrs. A. D. Weld, Chas. E. Meissner and Miss Bluthart. All the pieces were handsomely entertained by the host and hostess, Mr. and Mrs. C. W. McClure, who are closely known.

Mrs. Regina M. Carlin, the popular supervisor of music in the Public Schools, is accomplishing much toward the advancement of music. Mrs. Carlin is a hard worker, energetic and ambitious, and is a composer of distinction.

At the last song service of the season, given at St. John's Episcopal Church, Dolman and Hickory Sts., the choir rendered a most beautiful and stirring performance. The organ and string quartet accompaniment. The choir, composed of 40 voices, sang splendidly, and the soloists, who were given in a way which showed careful training on the part of the choir. Mr. Mori has displayed special talent for church music, and his knowledge of counterpoint and fugue enables him to write in a free and polyphonic style. We hope to hear the Psalm, which may be played with the best of it in a most beautiful and grand manner by a large choir with full orchestra.

The Philadelphia Evening Telegraph, speaking of "The Princess Bonnie," the second work of the author of "The Little Tycoon," which was successfully produced at the Chestnut Street Theatre, Philadelphia, says that "the opera is marked throughout with that light and tuneful flow of melody which caught the populace in its forerunner, and some of the most successful numbers of this first work have, in a measure, been imitated. Admitting that the composition is much more aspiring than its predecessor, it is easily apparent that the music in both the operas could have been formulated only by one mind, and that Spencer's.

Dr. Adam Fleckinger, 1113 Pine St., is reputed one of the finest and most careful dentists in the West. His patrons include some of the best families, who are grateful for the excellence and reliability of his work.

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# SPINNING SONG.

3

(SPINNERLIED.)

Louis Conrath. ✓

Notes marked with an arrow (↗) must be struck from the wrist.

Allegretto. ♩ = 72.

Cantabile.

The musical score is written for piano and consists of four systems. The first system is marked 'Allegretto' with a tempo of 72 beats per minute. The second system is marked 'Cantabile'. The score features a continuous bass line in the left hand and a melody in the right hand. The melody includes various ornaments and slurs. The piece ends with a final cadence in the right hand.

4

The musical score consists of five systems, each with a treble and bass staff. The key signature is one sharp (F#). The notation includes various musical elements such as notes, rests, and fingerings. The piece concludes with a *ritard.* (ritardando) and *a tempo.* (allegretto) marking.

*ritard.* *a tempo.*



# MESSAGE OF THE ROSE.

## RONDO.

Louis Conrath. ✓

Notes marked with an arrow (↘) must be struck from the wrist.

Moderato. ♩ = 112.

*p*

*cresc.*

*ritard.*

*a tempo.*

*animato*

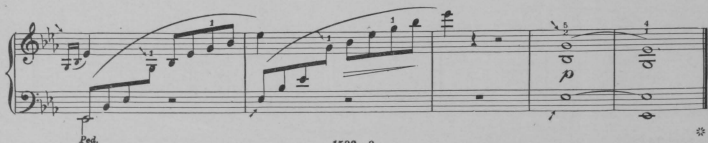
*ritard.*

*mf*

[illegible]

The musical score for 'The Rose Tree' is presented in a grand staff with a treble and bass clef. The key signature has one flat (B-flat), and the time signature is 2/4. The melody is written in the treble clef, and the bass line is in the bass clef. The melody consists of eighth and sixteenth notes, with some measures containing triplets. The bass line features chords and single notes, with some measures containing triplets. The score is divided into two systems, with a repeat sign at the end of the first system.

The musical score for 'The Rose Tree' is presented in a grand staff with a treble and bass clef. The key signature is one flat (B-flat), and the time signature is 3/4. The melody is written in the treble clef, and the bass line is in the bass clef. The score includes various musical notations such as eighth notes, quarter notes, and rests. There are also some performance instructions like 'p' (piano) and 'f' (forte) written below the notes. The score is divided into measures by vertical bar lines, and there are some small annotations above the staff, possibly indicating fingerings or breath marks.



# WOOD NYMPH.

3

## MAZURKA.

Notes marked with an arrow (^) must be struck from the wrist.

Louis Conrath. ✓

Allegretto.  $\text{♩} = 128$ .

The musical score is written for piano and consists of five systems. Each system contains a treble staff and a bass staff. The key signature is one sharp (F#). The time signature is 3/4. The tempo is marked 'Allegretto' with a metronome marking of 128. The score includes various musical notations such as slurs, ties, and fingerings. Notes marked with an arrow (^) indicate they must be struck from the wrist. The piece ends with a final cadence in the bass staff.







# SWEET MEMORIES.

LOVE'S DREAM AFTER THE BALL.

*Alphonse Czibulka.*

Transcribed by

Charles Kunkel.

To insure a refined and scholarly rendition of the piece, the artistic use of the pedal as indicated is imperative.

Allegretto.  $\text{♩} = 60$ .

*misterioso.* with soft Pedal.

*misterioso. with soft Pedal.*

*ppp*

*poco ritard.*

*pp*

Singing.  
Very dreamy.

Musical score for "The Rose Tree" in 3/4 time, featuring a treble and bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The piece includes a key signature of one flat (B-flat) and a common time signature of 3/4. The score is marked with "Ped." (Pedal) and "5" (Fingering) and includes a repeat sign.

[illegible]

First system of the musical score. The right hand plays a series of chords and single notes, while the left hand plays a steady bass line. Pedal markings are present below the left hand. The system ends with the instruction "release soft".

Second system of the musical score. It begins with a *mf* dynamic and a "pedal." instruction. The music features a crescendo ("cresc.") and a decrescendo ("dim."). The system concludes with a *pp* dynamic and a "ritard." instruction.

Third system of the musical score. It starts with a tempo change to "a tempo." and a *ppp* dynamic. The instruction "with soft pedal." is written above the left hand. The system includes several pedal markings.

Fourth system of the musical score. This system is characterized by complex fingerings and arpeggiated figures in both hands, with numerous pedal markings throughout.

Fifth system of the musical score. It continues the arpeggiated patterns from the previous system, with clear pedal markings under the left hand.

Sixth system of the musical score. It begins with a "ritard." instruction. The system features more complex rhythmic patterns and fingerings, ending with a final pedal marking.

more animated.

*f* release soft pedal.

*cresc.*

*molto ritard.*

*Tempo I.*  
*a tempo.*  
*ppp*  
with soft pedal.

1530 - 8

First system of a piano piece. The right hand features a series of chords with fingerings 5, 4, 3, 2, 1. The left hand has a steady eighth-note accompaniment. Pedal markings (Ped.) are placed below the left hand, with asterisks indicating specific pedal points.

Second system of the piano piece. The right hand continues with chords, and the left hand maintains the eighth-note accompaniment. Pedal markings (Ped.) are present below the left hand.

Third system of the piano piece. The right hand includes a section marked "rillard." (ritardando). The left hand continues with the eighth-note accompaniment. Pedal markings (Ped.) are present below the left hand.

Fourth system of the piano piece. The tempo changes to "a tempo." The right hand has a melodic line, and the left hand has a bass line. A marking "release soft pedal." is above the left hand. Pedal markings (Ped.) are present below the left hand.

Fifth system of the piano piece. The right hand features a rapid sixteenth-note passage with fingerings 5, 1, 2. The left hand has a simple bass line. Pedal markings (Ped.) are present below the left hand.

Sixth system of the piano piece. The right hand continues with the rapid sixteenth-note passage. The left hand has a simple bass line. Pedal markings (Ped.) are present below the left hand.

6 In dreamland.

Moderato amoroso. ♩ = 108.

*ppp* soft pedal.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

release soft pedal.

*f* *dim.*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

*ppp* with soft pedal.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.



First system of musical notation. Treble and bass staves. Pedal markings: Ped., Ped., \* Ped., Ped., Ped., Ped., Ped.

Second system of musical notation. Treble and bass staves. Pedal markings: Ped., Ped., Ped., Ped., Ped., Ped., Ped.

Third system of musical notation. Treble and bass staves. Pedal markings: Ped., Ped., Ped., Ped., Ped., Ped., Ped. Includes the instruction "release soft pedal." in the bass staff.

Fourth system of musical notation. Treble and bass staves. Pedal markings: Ped., Ped., Ped., Ped., Ped., Ped., Ped.

Fifth system of musical notation. Treble and bass staves. Pedal markings: Ped., Ped., Ped. Includes the instruction "with soft pedal." in the treble staff.

Sixth system of musical notation. Treble and bass staves. Pedal markings: Ped. Includes the lyrics "per - den - do - si" above the treble staff.

## Tempo L

*f* release soft pedal.

with soft pedal.

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

*f* cresc. *molto rit.* *dim.*

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

*a tempo.*

9

*ppp* with soft pedal.

\* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped.

\* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped.

\* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped.

\* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped.

*ritard.*

\* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped.

*per. - - - den - - - do - - - st.*

*ppp* *ppp* *ppp*

# SPARKS.

J. W. Boone.

Vivo.  $\text{♩} = 76$ .

Secondo.

First system of musical notation. The piece is in 2/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Vivo' with a quarter note equal to 76 beats per minute. The dynamics are marked *f* (forte) and *cresc.* (crescendo). The first staff contains a triplet of eighth notes in the right hand, followed by a series of eighth notes. The second staff contains a series of eighth notes. Pedal points are indicated by 'Ped.' and a star symbol.

Second system of musical notation. The first staff continues with eighth notes and a triplet. The second staff contains a series of eighth notes. Pedal points are indicated by 'Ped.' and a star symbol.

Third system of musical notation. The first staff contains a series of eighth notes. The second staff contains a series of eighth notes. Pedal points are indicated by 'Ped.' and a star symbol.

Fourth system of musical notation. The first staff contains a series of eighth notes. The second staff contains a series of eighth notes. Pedal points are indicated by 'Ped.' and a star symbol.

# SPARKS.

3

J. W. Boone.

Vivo.  $\text{♩} = 76$ .

Primo.

The musical score is written for piano and consists of five systems of two staves each. The key signature has four flats (B-flat, E-flat, A-flat, D-flat). The time signature is 2/4. The tempo is marked 'Vivo' with a quarter note equal to 76 beats per minute. The performance is marked 'Primo'. The score begins with a forte (f) dynamic. The first system includes pedaling instructions (Ped.) and a first ending bracketed with a repeat sign. The second system continues with a first ending bracketed with a repeat sign. The third system includes a piano (p) dynamic. The fourth system includes a crescendo (cresc.) and a piano (p) dynamic. The fifth system includes a piano (p) dynamic and a first ending bracketed with a repeat sign. The score concludes with a final chord.



Primo.

5



First system of musical notation. The right hand (treble clef) plays a melody starting with a quarter note G4, followed by eighth notes A4, B4, C5, D5, E5, F5, G5, and a half note G5. The left hand (bass clef) plays a bass line with eighth notes G2, A2, B2, C3, D3, E3, F3, G3, and a half note G3. Dynamics include *f* (forte) and *cresc.* (crescendo). Pedal markings (Ped.) and asterisks (\*) are present under the left hand.

Second system of musical notation. The right hand continues the melody with a triplet of eighth notes (G4, A4, B4), followed by quarter notes C5, D5, E5, and a half note F5. The left hand continues the bass line with eighth notes G2, A2, B2, C3, D3, E3, F3, G3, and a half note G3. Dynamics include *f* (forte). Pedal markings (Ped.) and asterisks (\*) are present under the left hand.

Third system of musical notation. The right hand continues the melody with a triplet of eighth notes (G4, A4, B4), followed by quarter notes C5, D5, E5, and a half note F5. The left hand continues the bass line with eighth notes G2, A2, B2, C3, D3, E3, F3, G3, and a half note G3. Dynamics include *f* (forte). Pedal markings (Ped.) and asterisks (\*) are present under the left hand.

Fourth system of musical notation. The right hand continues the melody with a triplet of eighth notes (G4, A4, B4), followed by quarter notes C5, D5, E5, and a half note F5. The left hand continues the bass line with eighth notes G2, A2, B2, C3, D3, E3, F3, G3, and a half note G3. Dynamics include *cresc.* (crescendo) and *f* (forte). Pedal markings (Ped.) and asterisks (\*) are present under the left hand.

First system of musical notation. The right hand plays a melody with eighth notes, and the left hand plays a bass line with eighth notes. Dynamics include *f* and *ff*. Pedal markings are present with asterisks.

Second system of musical notation. The right hand features a melodic line with a slur and a fermata. Dynamics include *f* and *ff*. Pedal markings are present with asterisks.

Third system of musical notation. The right hand plays a melodic line with slurs. The left hand provides a harmonic accompaniment. Dynamics include *f* and *ff*.

Fourth system of musical notation. The right hand plays a melodic line with slurs. Dynamics include *f* and *ff*. Pedal markings are present with asterisks.

Fifth system of musical notation. The right hand plays a melodic line with slurs. Dynamics include *cresc.*, *f*, and *ff*. Pedal markings are present with asterisks.

First system of musical notation. The right hand plays a series of chords and single notes, with a *mf* dynamic marking. The left hand plays a steady eighth-note accompaniment. Pedal markings and a star symbol are present below the staff.

Second system of musical notation. The right hand continues with chords and single notes, featuring a triplet of eighth notes. The left hand maintains the eighth-note accompaniment. Pedal markings and a star symbol are present below the staff.

Third system of musical notation. The right hand features a triplet of eighth notes followed by chords. Dynamics *mf* and *f* are indicated. The left hand continues with the eighth-note accompaniment. Pedal markings and a star symbol are present below the staff.

Fourth system of musical notation. The right hand plays chords and single notes, with a triplet of eighth notes. The left hand continues with the eighth-note accompaniment. Pedal markings and a star symbol are present below the staff.

Fifth system of musical notation. The right hand plays chords and single notes, with a triplet of eighth notes. The left hand continues with the eighth-note accompaniment. A *cresc.* marking is present. Pedal markings and a star symbol are present below the staff.

*Primo.*

9

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for piano (p) and features a melody in the right hand and a bass line in the left hand. The melody is marked with fingerings (1-4) and includes a trill in the final measure. The bass line is marked with fingerings (2-3) and includes a trill in the final measure. The score is marked with a forte (f) dynamic.

[illegible]

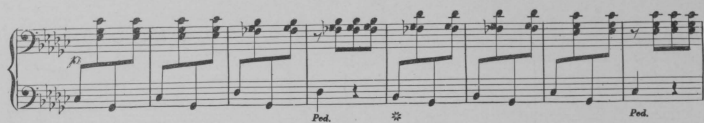
8. —————

*f*

*Fin.*

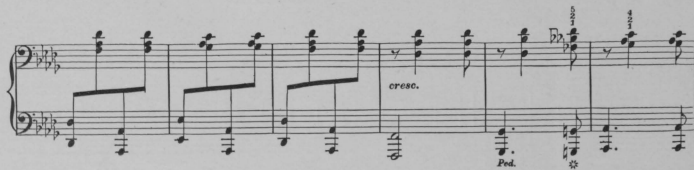
Musical score for "The Rose Tree" in 3/2 time, featuring a treble and bass staff. The melody is in G major (one sharp) and includes fingerings (1-3, 2-4, 3-5) and a "Ped." (pedal) marking. The piece concludes with a final cadence.

[illegible]

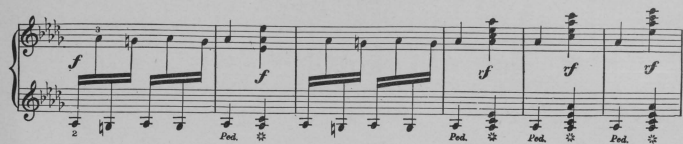


Primo.

11







15 27 - 14

*ff* *f* *ff*

*Ped.* *Ped.*

A musical score for the song 'The Rose Tree'. It consists of two staves. The top staff is for the voice, written in treble clef with a key signature of one flat (B-flat). The bottom staff is for the piano accompaniment, written in bass clef with the same key signature. The music is in 4/4 time. The melody features a series of eighth and sixteenth notes, often beamed together. The piano accompaniment provides a steady rhythmic foundation with eighth and sixteenth notes. The score includes fingerings (e.g., 1, 2, 3, 4, 5) and breath marks (indicated by a vertical line with a dot) for the vocal line.

8

Handwritten musical score for 'The Rose Tree'. The score is written on two staves, Treble and Bass clef, in 2/4 time. The key signature has one flat (B-flat). The melody is in the Treble staff, and the bass line is in the Bass staff. The score includes fingerings (1-5) and a measure number '8' at the beginning of the second system.

[illegible]

A musical score for the song 'The Rose Tree'. The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one flat (B-flat), and the time signature is 4/4. The score consists of two systems. The first system has four measures, and the second system has four measures. The piano part features a steady eighth-note accompaniment. The voice part has a melody with various ornaments and fingerings indicated above the notes. The lyrics 'The Rose Tree' are written below the voice part.

A musical score for a piano piece titled "The Rose Tree". The score is written for two staves, Treble and Bass Clef. The key signature is one flat (B-flat major or D minor). The time signature is 3/4. The piece begins with a treble clef and a key signature of one flat. The first staff contains a melody with various ornaments (accents, slurs, and grace notes) and dynamic markings (f, ff). The second staff contains a bass line with similar ornaments and dynamic markings (f, ff). The piece concludes with a double bar line and a repeat sign.

## THE CULTURE OF THE EMOTIONS.

"The more intellectual an art is," says Ernest Newman, in the *New Quarterly Musical Review*, London, "the more possibility there is of impressing the mind by passing from the ideal or potential into the actual—of emerging from the artistic atmosphere into the blood of men. All things considered, a man perpetually engaged in thoughts is more likely to live rightly than not only the man possessed with evil thoughts, but the man occupied with no thoughts at all, if only because a major portion of his life being spent in moods that depend for their very existence on an acquiescence in the deep moral courses of things, he has more time for abstracting his mind from the actual. It does not follow that because he is generally occupied in thinking clearly that he will be a thoroughly moral being; but that there is a possibility of his being physically permeated by the ideas one constantly lives with, and so the possible circle of non-virtue into which he might lapse is limited for him by his very constitution, remodelled as it has been by the pressure of a life from within resisting and modifying the pressure from without. Similarly, long intercourse with any medium, artistic or otherwise, that persistently reiterates clear ideas, is likely to result in the suffusion of the blood with the life going on within the brain, producing a more abundant and more sources of moral life, a deeper distaste for courses of action instinctively felt to be making for moral death. And accordingly to the measure with which clear thinking, has been permeating the passage into the blood, into right feeling, will the moral life of the individual be predominantly healthy or unhealthy. Where the assimilation has been perfect and complete moral sanity will be the result; where it has been only partial or imperfect there will be a fluctuation between moral sanity and complete insanity. The measure of the thinness of moral, as of physical, life depends on the individual acting in accordance with the laws of nature, and it is likely to be the result of the culture that has largely developed as to impede the growth of all the rest; where one passion prevails so dominantly that this passage from thought to sense is choked up, and a man a sanity of moral life, and a sanity in thought, is hindered from incorporation into the blood by a nervous condition so abnormal that the mind healthy can be no longer a part of the course with high thoughts, and a clear recognition of the intellectual and moral value of them, will not always insure sanity of feeling. The problem is, is this sanity when the prevailing influences of a man's life are not intellectual, but emotional, and where the bearing of the emotion upon the great issues and involutions of life is difficult to follow?"

"Such a condition is revealed in music. While a moral training of some kind is usually carried on in most individuals by constant association with philosophy or poetry (an escape from the vital connections of the thoughts being almost impossible), a man may spend his whole life in listening to even the greatest music without the faintest approach to assimilation of the spiritual harmonies underlying the music. The imagination that is excited by the music, which makes criticism by the same methods as in the other arts in many ways inapplicable, has the further effect of creating a mental state in which the majority of hearers that is utterly foreign to there being no recognition of the dual life that is in the music and that ought to create a dual impression in the mind. They cannot get beyond the sensation the sensuous form from the intellectual idea. Not that they should fix, of course, on a definite set of ideas as being shown, but they should be able to recognize that, partly hidden, partly revealed in the music is the life of the composer—his spiritual history, his conception of the world, his philosophy. What follows from this inability to distinguish? Naturally, inability to weigh, to judge, to criticize, to compare. If the emotional world of the composer comes to them in such a manner as to be confused with comparison with other emotional systems, derived from concrete study and held in the mind in clearly defined forms, how can they judge of the sanity or insanity of the ideas that are coming to them so dimly and so vaguely?"

Musical expression an intellectual conception above the sensuous plane, though it is not to be confused with the moment, passes off utterly unassimilated by them, while music that has its root in a nature sensuous to the very core plays with the facile power upon their own sensuous nature, and is absorbed per cent. of people who are "fond of music," as they phrase it, it is safe to assert that only the sensuous is assimilated, falling far short of being prepared for its reception by all the habits of life. Herein, then, lies a great and real danger. If the development of any faculty is to be injured, or if healthy life, is there no injury to be feared from an overdevelopment of the faculty that finds its pasture solely in the sensuous side of music? What are the results observed by any who are desirous to look closely at those of his associates who exhibit this

phenomenon? In a mild form indolence, lack of initiative, cessation of interest in the active form of life. In a more pronounced form, sensuality, lack of moral restraint, submergence of finer feelings. In a third form, delight in music may be said to co-exist with the lowest of moral and intellectual moods, the sensuous, as was said above, entering the mind without the companionship of the spiritual.

Is there a remedy? Apparently, only the allopathic one of creating in the state of mind the worst opposite to that of sensuous absorption. The remedy would be to so train his mind as to enable him to lift music into a higher intellectual plane, and to so direct his attention as to give it place in his mind as poetry or objective literature generally. We have seen that the intellectual unmisgivingly is the effect of the sensuous, and is therefore available for any man not to recognize both the effect of the work on himself and its connection with the life around him, so that whether he assimilate with the strength of it, or not, he at least has the opportunity of assimilating it. When once a man can view music as analytically as poetry (making allowance, of course, for the difference of the two arts), he has attained to another plane in the philosophy of life. He has learned to travel back through the sensuous to the intellectual, and so that he can follow the workings of the musical intellect as clearly as formerly he could follow those of the poetical or philosophical intellect. He has learned to see the effect of his own work on himself and perspective; in a word, he is able to criticize. And his criticism will extend not only to the objective but to the subjective. He will be able to give his opinion of the music as art there will be the much more valuable one of the music as life. He will know its relative worth as an aid to rational living, and he will know its value as a part of his character. Let him once see clearly what it is that comes to him through music, let him trace unerringly the march of it through soul and sense, and he will be able to become a sane and sane man. Without some such culture of the emotions as this, our susceptible modern nature will be exposed to a danger that is continually increasing. It will be warned and ill it will proceed to ranker and ranker decay. With such a culture will probably come an emotional and intellectual balance, a juster knowledge of ourselves, and a healthier and saner life.

## 4-11-44.

The above mysterious and rather cabalistic figures have been making their appearance during the past few months in the music trade press, and dealers as well as music manufacturers have been puzzled to know what the significance of these figures was.

In the *Musical Courier* is found a solution of the mathematical problem in the shape of a full-page advertisement issued by the Briggs Piano Company, of Boston, who are the first ones to enter the field and appropriate the three figures. They now belong to them, and will be adopted by all other pianos. That is to say, it is really one style of Briggs upright, which when made of walnut is 4, made of mahogany, 11, and made of maple, 44. In this, among the satisfactory reminiscences of this paper, says the *Musical Courier*, to be able to point to its record of approval of the Briggs pianos, and to be able to point to a door which has been observed the evolution of the instrument with great care and interest, and have given to it many colorful and glowing notices at a more than ordinary rate. Having watched the instrument during all this period until now, we are prepared to state that the Briggs Piano Company are at present making the best of pianos ever put out of a factory, and pianos, by the way, that are endowed with superb qualities.

By the willing and ready to place our opinion and judgment regarding the Briggs piano in juxtaposition to that of any authority, proclaiming it at the same time to be one of the best upright pianos of the day. We as experts, we as men of the trade, stand by this opinion, prepared to prove it if challenged.

At a recent meeting of the Briggs Piano Company has just been held, at which Mr. C. C. Briggs, Sr., was elected president; E. W. Furber, formerly of the Yose & Sons Piano Co., vice-president; and Mr. Briggs, Secretary, and F. W. Fish, Treasurer. Mr. Briggs has just celebrated the forty-second anniversary of his marriage, and although he is seventy years of age, he is as vigorous as a young man, and the factory, being seen every day with his apron on and working at his bench on scales and patterns, and after the day after being seen every day throughout the factory. The business of the Briggs Piano Co. is in splendid condition, considering the condition of the times, a fact due to the well-known fact that the men now at the head of this enterprising firm.

## CITY NOTES.

Mr. Charles S. Reed, the genial and popular piano salesman, has again associated himself with W. T. Bobbitt, wholesale and retail piano organ house, 522½ E. Street, where the two will carry on the retail department, and will be pleased to meet his many friends. W. T. Bobbitt is the western representative of the world-renowned Weber, Decker & Son, Kutztown, Wheelock, Behning and Stuyvesant pianos, and the celebrated Story & Clark organs, and has been invited to call and inspect the magnificent stock.

Eugenia Williamson, B. E., and some of her advanced pupils in elocution, gave a most interesting programme at Pickwick Theatre on the 17th ult. Miss Williamson's well-known reputation as a teacher and elocutionist drew out a large and appreciative audience. The efforts of the pupils were rewarded with deserved applause, and received great credit upon Miss Williamson's thorough manner of teaching. Miss Williamson favored the audience with three numbers, in which she maintained her reputation for the best work. Miss Nellie Paulding, the accompanist, performed the "Spinning Song," by Wagner-Liszt, in admirable style.

Chas. E. Meissner, of 2843 Market Street, is a promising pupil of Prof. Nelson, the well-known vocal teacher.

Miss Katie Jochum, the pianist and teacher, will give a pupils' musicale at her residence, 1903 Lami Street, on the 12th inst. Miss Jochum's well-known ability and careful and progressive method of teaching will make the occasion an interesting one.

Hamilton Council, of the Royal League, gave a very creditable entertainment at Rose Hill Hall on the 16th ult. Among the taking numbers of the programme were Mrs. M. S. Fish and Miss Florence Hammon, and "Home, Sweet Home," piano solo, played by Charles Kunkel.

A. D. Weld, the baritone, sang a great success at reception given by Franklin Council, Legion of Honor, on the 10th ult., at the Liederkranz.

Mrs. Emily Boeddecker, teacher of piano, will give a pupils' recital at her residence, 1310 Sidney Street, on the 10th inst. Mrs. Boeddecker has contributed to an enjoyable and well selected programme. Mrs. Boeddecker is a thorough and painstaking teacher.

Wesley M. De Voe, the artist, has removed his studio from 100½ E. Street to the new large F. P. Pope's Theatre Building. Mr. De Voe is one of the leading artists here, and has executed magnificent work in pastel, portraits, oil, crayon and water colors. Extensive series of artistic photographs should call upon Mr. De Voe.

Mrs. Nellie A. Parsell, of Litchfield, Ill., resigned her position as organist at the Presbyterian Church, and left for Germany, where she expects to spend some time studying music under the best teachers.

## EXCLUSIVELY FINE TAILORING.

Frank D. Thompson, for nearly eighteen years at 623 Olive Street, has in order to get more room and more light in which to show goods in their true colors, removed to apartment 207 in the Commercial Building, at the corner of Olive Street and Third and Olive Streets and on the Second Floor. An incidental advantage of Mr. Thompson of no little importance, is that who daily look up at the clock on the above corner cannot fail to see the bold silver letters of Thompson the Tailor on his show window. This concern, while doing business at the corner of Third and Olive means exorbitant in prices. When one considers the excellence of work and material and the perfectness of fit, and the fact that the prices are so low, a portion than an outlay for cheaper work and cheaper goods; in fact, the old rule works well here—the best is the cheapest.

Mr. Thompson has a large city trade and also does considerable business with the outside world. His local patrons are among the best-dressed men of the city. The goods are carried in the finest quality of business wear, including a full line of Scotch suitings in colors that are worn extensively at the large cities of the East. As an artist of style Mr. Thompson stands second to none in the city. The public has about determined that he is entitled to a monopoly of this terse and fitting expression as a trade mark.

Three hundred and twenty-five books on musical subjects were published in Germany during 1893.

## OPERA AT THE OLYMPIC THEATRE.

For some time past Manager P. Short, of the Olympic, has been in correspondence with the management of the Dufré Opera, and the result of the best known light opera organizations on the road, looking towards an engagement of a month or more at the Olympic Theatre. Mr. Short was successful in the negotiations and closed a contract with the company for an engagement opening Monday, May 6, to be continued for from four to six weeks. An attractive repertoire of light opera, good acting, and the excellence of the company engaged guarantees a fitting production. Manager Short promises that patrons of the Olympic will find the engagement, make the discovery that this theatre is one of the coolest and pleasantest of summer resorts, a fact made possible by the immense steam fan which keeps a constantly changing current of air through the theatre. The Olympic's supplementary season will end about the time the summer gardens are opening.

## AMERICAN COMPOSITIONS.

"So far as the public is concerned, it does not care in what country a composer is born so long as he writes good music. If a Chinaman could write an overture which has the brilliancy of the 'William Tell' overture, I think Mr. Thomas would begin playing it at once and keep on playing it—not because it was written by a Chinaman, but because it was good music. And the American public will go and hear music because they like it, no matter who may have written it. As far as the prejudice of the American composer emanates from the other American composer, who is simply prejudiced in his own mind, it is not necessary to be helpful to each other; and as a practical idea I suggest that every American composer should publish himself, and let his compositions speak for themselves. The copies of the compositions of each of the other American composers, and see to it that they are properly disposed of. Then you will see how many people will be glad to pay for American compositions and use them."—*K. Liebing.*

## GEO. KILGEN &amp; SON'S NEW ORGAN.

An inaugural recital was given on the 26th ult. at St. Peter's Episcopal Church, Lindell Boulevard and Fifth Avenue, by Mr. Alfred Gilman, assisted by Mr. Charles Humphrey, Mr. Wm. M. Portier, Mr. Franklin S. Beckett, and a vested choir of forty-five voices, on the new organ of the Geo. Kilgen & Son, of this city. The concert was a pronounced success in every regard, and the magnificence of the organ shown to an appreciative audience. The organ has three manual compass C to C two octaves, 61 notes, pedal compass C to F, 30 notes, 41 stops, 2,011 pipes, eclipse wind indicator, and electric motor supply. The organ is in mechanical and tonal details of the most complete instruments in this section of the country. The specifications were carefully prepared by the builders, Messrs. Kilgen & Son, to secure as complete an organ as the space would allow, and also an instrument especially adapted to the edifice in which it is to stand. Due consideration has been paid to the acoustics of the building, and the position that the organ occupies, necessitating careful study to produce the perfect effect, both in the choir and the body of the church. The organ is a patent pneumatic on the great organ and its compass, and Kilgen's improved tubular pneumatic on the pedal. The organ is supplied with C. & C. electric motor. The voicing, upon which chiefly depends the success of the instrument, and that by which it is made to speak, is especially worthy of notice. The builders having followed no particular school, have adopted the best of the English, German, French and American. The diapasons are of the full, smooth tone peculiar to the English builder, while the "string tones" are distinctly German, which, added to the fine quality of tone of the flute and reed stops, together with the brilliant reeds, produce a grand, majestic and sonorous instrument, free from harshness. The aim of the builders was to make an organ, to be produced one of power and brilliancy, combined with fine tone effects; therefore the greatest care has been taken to obtain the best and characteristic quality throughout each register, and perfect blending in all. The workmanship and material are of the very best, and criticism from those who have a knowledge of the kind of organs.

According to an interview, Rubinstein is to retire from public life at once. The great pianist says he will pass the remainder of his days on his estate in Russia and that he will not return to the concert stage until he has had enough of it.

## RICHARD WAGNER.

By Emil Zola.

A genius like Wagner, despotic and all-powerful, is sure to exercise enormous influence on future generations. Thus in the matter of Wagner's music, so, full, so complete, lords it over with paramount power to such a point that outside of it, for a long time to come, it will be impossible to create better work or more original one.

It is all very disquieting for French art. Lately the receipts at the opera were made public, and the large majority were reserved on the evenings when Wagner's operas were performed. In the near future all our lyric theatres will produce nothing but Wagner's works from his repertory, and the influence will still further increase, and he will be the favorite and the tyrant of our lyric stage.

Some of things is nature of the distressing for our composers, many of whom will be forgotten when Wagner shall be at the height of his popularity. This may render anxious those artists who have at heart the genius of our race. To take no notice of Wagner would be puerile. He has received the formula, and it is no longer permitted to accept the other. But, instead of stopping with him, you can go farther than he did—this is the only way out of the difficulty for our musicians.

I long for a French lyric drama, not mostly on the orchestra, which unfolds the situations and comments on the personages, leaving to the voice of the singer the duty of explaining the action.

I foresee a lyric drama altogether human, not in the misty mythology of the North, unfolding itself among us in the realities of our sorrows and our joys. Not that I want an opera in frock-coat or in blouse—no; but instead of puppets, instead of the ever-recurring, hackneyed events, I want to see on our stage the living beings who strike roots at our joys and shall sleep at our sorrows.

I would also like that every libretto should be interesting to the history of the people, and that the clothier's personages in velvet or steel, but let them speak like men. I dream of a lyric drama where the heroes are recovered from their agony of mystery or caprice. All our race is in this passionate burst of humanity, of which music should unfold the different passions. Musicians, if you would search out our hearts for the source of our joys and of tears, even Wagner, the modern giant, will be dwarfed. Life, life everywhere, even in the world of song.

Once in a while one hears of Emil Saurer, the violinist, who was the first husband of Teresa Carreno, the pianist. He recently gave a concert in Vienna on the new organ of the Geo. Kilgen & Son. He certainly ranks among the half-dozen great contemporary violinists. He is a premier prix of the Paris Conservatory. Domestic troubles and disappointments have embittered the man, and he voluntarily expatriated himself and took up his residence in Vienna.

The Court Opera, Vienna, has 153 singers and 122 dancers. The theatre has a stage 34 feet wide and 22 ft. 3 in. deep; it is under four capelmasters, with 23 assistants. Supernumeraries, scene shifters, and other employees number 283, including the shoemaker, a washerwoman, an ironer, a scouring woman, and a "mistress of the chimney-sweep." Altogether the forces number 334. Since the erection of the new house 183 operas and ballets have been produced. "Abu Hassan," which consumes 60 minutes, is the shortest work. The longest is "Die Meistersinger," which takes 145 hours and 4 minutes. The opera receives an annual subvention of 800,000 guilder from the Emperor, and the accounts for the year show a deficit of 100,000. The guilder is worth about 40 cents.

The National Sæmpefest, which will begin at Madison Square Garden, New York, on Saturday evening, June 23d, continuing for three days, will feature the voices and the talents of the following: Mme. Amelia Materna, Mme. Emma Juch, Mme. Lillian Blauvelt, Mr. Emil Fischer, Miss Maude Pollock, Mr. Victor Herbert, and others. The opening concert will be given in honor of the visiting singers, and will be under the direction of Carl Hein, conductor of the orchestra. The second night the two matinees at which the prize singing will take place will occur on Sunday and Monday. It is the first time in over a quarter of a century that such a celebration of such magnitude has been attempted in New York. At the end of this month the honorary committee on reception, numbering three score percent men, will present members of their body to Washington to invite the President and Mrs. Cleveland to attend the festival and to request of the President, Mr. J. W. Morrissy is manager of the festival.

## MAJOR AND MINOR.

W. H. Harrison, Jr., of Mobile, Ala., bids fair to put that city in an attitude of congratulation. He has a fair daughter seventeen years of age, tall and strong, who is pronounced by musicians to give promise of becoming one of the leaders of the pianists of this country. She is ambitious, a graduate of a noted conservatory, and highly cultivated.

It is thought that after the celebration of the centenary of the birth of the great American composer this year, Mr. Ambrose Thomas will take leave from his post. It is a little curious that since the foundation of the institution it has only had four chiefs, all veterans, one of them rising to upward of eighty years of age, viz., Sarrette, Cherubini, Aubert and M. Thomas.

An organ recital was given at the M. E. Church, Belleville, Ill., on Friday afternoon, April 13th, by Dr. Jackson, F. R. C. O., before a large and fashionable congregation. The organ is a new one built by Mr. Jos. Griffin, of Altoona, Pa., its many beauties, together with Dr. Jackson's magnificent playing, were much admired. Miss Jessie Ringen, of St. Louis, gave two solos with excellent taste.

Gounod, finding in Carous Duran, the painter, a sympathetic friend, and a man of great taste, was giving him sittings for a portrait. The Paris *Figaro* has collected a few of these intimate expressions—"Bach is the most serious of Rhodes, under which all musicians pass and are not to be taken into account. Mozart is the most touching, Rossini the most brilliant, and Bach the most universal. In him all music is perfection. There is nothing modern nor ancient nor Flemish nor Italian art. It is eternal, and what is eternal is everywhere and in all times, and it is the only thing that is not subject to life and is love. To live is to love. I feel as young as when I was 20. What ages in us is the manner; the tenant never ages."

W. T. Best, who is generally considered as the foremost of English instrument makers, has been compelled, by ill health to retire from the profession. American musicians passing through Liverpool used to make a point of calling on him, and he had several times in St. George's Hall. These recitals were marvelous displays of technical skill combined with musically feeling.

Antoine Sax, the celebrated French manufacturer of musical instruments, died recently in Paris, devoted himself at first to making clarinets, and in 1838 he exhibited a bass clarinet of remarkable quality at the Exposition Universelle. He designed a double bass in B flat, but in 1836 established a factory in Paris, where in 1838 he constructed his first saxophone. This led to an entire reform of the whole series of brass instruments, and he added to the list several new ones, usually known by names in which that of the inventor forms a part. When his instruments were first introduced, flutes, oboes, horns and bassoons were banished from army bands. Among his inventions are an ascending piston instead of a group of descending pistons with valves, sax bells and six pistons, the saxhorn, the saxotromba, and the saxophone.

Several wealthy citizens of New Orleans have formed a company to guarantee a season of French opera in the city during the winter. The subscriptions already amount to \$12,000.

Leoncavallo, the composer of "I Pagliacci," has been recalled by Emperor William, of Germany, to compose a patriotic opera for the Royal Opera House at Berlin. He has written the plot for the Brandenburg history, and the Elector Frederick II. is the principal personage in the story. Leoncavallo has also aided all his other work to fulfill the Kaiser's wish.

"Loheurn" will be produced for the first time at Bayreuth during the coming festival in July, and the full cast has now definitely been settled by Frau Cosima Wagner, sister of the composer. The cast: Fräulein, likewise of Munich, will be Ortrude; Herr Reichmann will be the King; Dr. Richter, conducting. The cast will, however, occasionally be changed, and before the festival opens it is understood that Madame Nordica will take the part of Elsa. "Loheurn" will be at Bayreuth performed in its entirety, and without a "cavalier."

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George W. Chadwick's symphony offered for second annual competition of the National Conservatory of Music obtained the prize.

Johann Strass, the composer, will celebrate his musical jubilee in Vienna shortly. He was a clerk in a savings bank before he began writing waltzes.

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According to *L'Art Musical*, Mme. Wagner has discovered a new tenor. His name is Burgstallers. He was a woodcutter by trade, and it appears that he has developed his voice by his habit of singing to encourage himself in his work. He has been sent to Bayreuth for his musical education.

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